

# In Recital

**James Chilton, trombone**

Candidate for the Master of Music  
in Trombone Performance

assisted by

**Roger Admiral, piano**

**Tuesday, March 25, 2003 at 8:00 pm**



**Arts Building  
University of Alberta**

# Program



**Department of Music  
University of Alberta**

## **Program**

Concerto in B-Flat Major (1769)

Johann Georg Albrechtsberger  
(1736-1809)

Allegro moderato

Andante

Finale: Allegro moderato

**Alycia Au, Trang Nguyen and Luc Barton, violin I**

**Aaron Hryciw, Neda Yamach and Sabrina Steed, violin II**

**Julie Amundsen, cello**

**Mathew Stepney, bass**

**Roger Admiral, harpsichord**

**Ondrej Golias, conductor**

Ballade, Op.62 (1944)

Eugène Bozza  
(1905-1991)

## **Intermission**

Concerto for Trombone and Orchestra (1953-54)

Kasimierz Serocki  
(1922-1981)

Lento espressivo, molto rubato - Allegro

Largo, molto cantabile

Allegro grazioso

Allegro

Solo for Sliding Trombone (1957-58)

John Cage  
(1912-1992)

Fantastic Polka

Arthur Pryor  
(1870-1942)

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Mr Chilton.

Mr Chilton is a recipient of a Beryl Barns Memorial Award (Graduate).

Reception to follow in the Arts Lounge.



## Program Notes

**Johann Georg Albrechtsberger** (1736-1809). Austrian composer, teacher, theorist and organist. Albrechtsberger, an extraordinarily talented organist was undoubtedly one of the most significant musicians in Europe. Mozart considered his playing the standard by which other organists were to be measured (letter to Constanze, 16 April 1789). Towards the end of his life he was recognized as 'perhaps the greatest organist in the world'. Haydn regarded him as 'the best teacher of composition among all present-day Viennese masters' and unhesitatingly sent Beethoven to him for instruction (1794-5). He was appointed Kapellmeister at the Stephansdom in 1793, and retained this post - the highest in the empire for a church musician - for the remainder of his life. The *Concerto in B flat Major* fulfills completely our expectations of the concerto form. It has three extended movements, it contrasts tonality, it develops themes and includes highly ornamented bravura passages for the soloist. At the same time Albrechtsberger hints at the Baroque in making sure that there is place for imitative counterpoint that he so much admired. The orchestral accompaniment, although rich in figuration, consists of only two violin parts and *basso continuo*.

**Eugène Bozza** (1905-1991). French composer and conductor. He studied with Büsser, Rabaud, Capet and Nadaud at the Paris Conservatoire where he won *premiers prix* for the violin (1924), conducting (1930) and composition (1934), and also the Prix de Rome with *La légende de Roukmāni* (1934). From 1938 to 1948 he conducted at the Opéra-Comique in Paris and in 1951 he was appointed director of the Ecole Nationale de Musique, Valenciennes, an appointment he held until his retirement in 1975. Though his large-scale works have been successfully performed in France, his international reputation rests on his substantial output of chamber music for wind. This displays at a high level the qualities characteristic of mid-20th-century French chamber music: melodic fluency, elegance of structure and a consistently sensitive concern for instrumental capabilities.

**Kazimierz Serocki**, (1922-1981). Polish composer. Until 1951 he pursued a career as a pianist; two years earlier, together with Baird and Krenz, he had formed Grupa 49, a composer alliance dedicated to promoting socialist realism in music. He was for brief periods general secretary and vice-president of the Polish Composers' Union, and in 1956 co-founded the Warsaw Autumn Festival of Contemporary Music. He received several State Prizes, including one for his film score *Młodość Chopina* ('Young Chopin') in 1952 and two for his whole output, in 1963 and 1972. Serocki's output is predominantly orchestral. The *Concerto for Trombone*, written for trombone and orchestra is both vigorous and lyrical, and is one of several still popular works which Serocki wrote for the instrument.

**John Cage** (1912-1992). American composer and philosopher. The son of an inventor, he became one of the most influential figures in 20th-century music. In 1951, when influenced by Eastern philosophies and Zen Buddhism, he began to introduce chance procedures into his works. Compositional decisions were made by flipping coins. Many performance decisions were left to the performer. He proposed that music is not something a musician produces, but something a listener perceives: any sounds can be music, provided they are heard as such. The *Solo for Sliding Trombone* was written in collaboration with the jazz trombonist Frank Rehak who had shown Cage all the possibilities afforded by the instrument. It is comprised of pages 173-184 of the orchestral parts for the *Concert for Piano and Orchestra*. The 12 pages are written with notes of different lengths and volumes and an indication of the manner in which each note is to be played. All the notes are separated from one another in time, preceded and followed by a silence. The time-length of each system is free, but the notes are located graphically at different distances from each other and suggest to the performer how long the time between the notes might be. Cage said about the piece: "Though there are 12 pages, any amount of them may be played (including none)." For this performance pages 173, 176, 177 and 184 are played.

"Which is more musical: a truck passing by a factory or a truck passing by a music school?" - John Cage

**Arthur Pryor** (1870-1942) was one of the best-known trombonists and bandsmen of his day. Trombone soloist for John Philip Sousa's celebrated band beginning in 1892, he later functioned as assistant conductor of the Sousa band (1894-1903) before starting his own ensemble. His more than 300 compositions include novelty tunes, ragtime pieces and operettas, but he is best remembered today for his virtuosic solos for his own instrument.